



First Prize Winner of Choral Canada Composition 2002

ECHO

Christina Rossetti (1830-1894)

Allan Bevan

Poco Agitato ♩ = 56

S1 *pp* _____ in the si - lence_ of the night; *mp*

S2 _____ o me _____ in the si - lence_ of the night; *mp*

A1 _____ Come to me *p*

A2 _____ Come to me *p*

Pno. *pp* *p* *pp*

pedal freely throughout

Copyright © CYPRESS CHORAL MUSIC 2002

Copying or reproducing this publication in any form (without permission) is illegal

reformatted in 2022

6

S1 *mf*
Come in the speak - ing si - lence_ of a dream;

S2 *mf*
Come in the speak - ing si - lence_ of a dream;

A1 *mp*
in the night, come to me

A2 *mp*
in the night, come to me

Pno.

10

S1 *pp* *mp*
Come round-ed cheeks and eyes_ as bright As sun-light on a

S2 *pp* *mp*
ith soft round-ed cheeks and eyes_ as bright As sun-light on a

A1 *mf* *pp*
in a drea_ me with soft round-ed cheeks and eyes_ as bright As sun-light on a

A2 *mf* *mp*
in . Come with soft round-ed cheeks and eyes_ as bright As sun-light on a

Pno.

A *leggiero*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

14 *poco rit.* *a tempo*

S1 *mf* stream, *mf* Oh

S2 *mf* stream, *mf* Oh

A1 *mf* stream; *p* Come back in tears, come back in tears, Oh mem' - ry hope. Oh *mp* *mf*

A2 *mf* stream; *p* Come back in tears, come back in tears, Oh mem' - ry hope. Oh *mp* *mf*

Pno. *poco rit.* *a tempo* *mf*

18 *poco rit.* *p*

S1 mem' - ry, hope, O of fin - ished years. *p*

S2 mem' - ry, hope, love of fin - ished years. Oh *mp*

A1 mem' - ry, O love of fin - ished years. *f* *p*

A2 mem' - ry, O love of fin - ished years. Oh *f* *p* *mp*

Pno. *poco rit.* *f* *p*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

23 **B** a tempo

S1 *mp* *mf* *p* *mf*
 too_ bit-ter sweet, Whose wak'n - ing should have

S2 *mf* *p* *mp*
 dream how sweet, too sweet_ too_ bit-ter sweet, Whose

A1 *mp* *mf* *mf*
 too_ bit-ter sweet, Whose wak'n - ing should have

A2 *dolce* *mf* *mf*
 dream how sweet, too sweet_ too_ bit-ter sweet, should have

Pno. *mp dolce* *mf* *p* *mf*

28

S1 *f*
 been, been_ in Par-a

S2 *mp* *mf*
 wak'n - ing been in dise, Where souls brim-ful of love a -

A1 *f* *mp* *mf*
 been, beer - a - dise, Where souls brim-ful of love a -

A2 *f* *mp* *mf*
 been, have in Par-a - dise, Where souls brim-ful of love a -

Pno. *mp*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

S1

S2
bide and meet; Where thirst - ing, long - ing eyes

A1
bide and meet; Where thirst - i , - ing, thirst - ing

A2
bide and meet;

Pno.
poco rit. sostenuto pp p

S1
Where thirst - long - ing, eyes, where

S2
long - ing, eyes, where

A1
long - ing where

A2
nirst - ing long - ing, eyes, where

Pno.
p mp p

43 *poco accel.* *poco rit.* **D** ♩. = 60

S1 *f* *mf* *p*
 thirst - ing, long - ing eyes, Watch the slow

S2 *f* *mf* *mp*
 thirst - ing, long - ing eyes, Watch the slow

A1 *f*
 thirst - ing, long - ing eyes,

A2 *f* *mf*
 thirst - ing, long - ing eyes,

poco accel. *poco rit.* **D** ♩. = 60

Pno. *mp* *f* *p*

48 *mp* *mf* *f*

S1 door. Watch the slow door,

S2 door.

A1 *mp* *mf* *f*
 ch the slow door, watch the slow door,

A2 *mf* *mf* *f*
 Watch the slow door, watch the slow door,

Pno. *mp* *mf*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

53 *mf* *f* *mp* 7

S1 watch the slow door, that let - ting

S2 watch the slow door, that op'n - ing, let - ting in,

A1 that op'n - ing, ting in,

A2 watch the slow door, that let - ting

Pno. *f* *ff* *f* *mp*

58 *ff* *poco* *p* ♩ = 84

S1 in, lets out no more.

S2 lets no more.

A1 lets at no more.

A2 in, out no more.

Pno. *ff* *f* *poco rit.* ♩ = 84

Pno.

63

p

mf

poco rit.

68

E ♩ = 46 rubato

pp

mp

S1

S2

A1

A2

Pno.

pp

mp

Come to me in _____ that I may live _____

Come to _____ms that I may live _____

in dreams that I may live _____

me to me in dreams that I may live _____

♩ = 46 rubato

73

S1 *p* My ver-y life a - gain though cold in death; *mf* Come back to me in *p* **F**

S2 *p* My ver-y life a - gain though cold in death; *mf* *p*

A1 *p* My ver-y life a - gain though cold in death; *mf* *r* *pp* Come

A2 *p* My ver-y life a - gain though cold in death; *mf* in **F**

Pno. *p* *mf* *p*

78

S1 *mp* dreams. *mp* *poco accel.* Come back to me, come back to me, come

S2 *mp* *mf* *mp* Come me in dreams. Come back to me, come back to me, come

A1 *mp* *mp* back to r eams. Come back to me, Come back to me, come back to me, come

A2 *mf* *mf* ome back to me in dreams. Come back to me in

Pno. *mp* *mf* *mp* *poco accel.*

83 *ff* *mf* *p* $\text{G} \text{♩} = 58$

S1 back to me in dreams, that I may give, Pulse for pulse,

S2 back to me in dreams, that I may give, Pulse for pulse,

A1 back to me in dreams, that I may give, Pulse for pulse,

A2 back to me in dreams, that I may gi Pulse for pulse,

Pno. *ff* *p*

87 *p* *mp* *mf* *mp*

S1 breath for breath, pulse fo breath for breath: Speak low,

S2 breath for breath, pu' else, breath for breath: Speak low,

A1 breath for breat' for pulse, breath for breath: Speak low,

A2 breath for pulse for pulse, breath for breath: Speak low,

Pno. *p* *mp* *mf*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

H ♩. = 52

S1 *mp* lean low, *mp* As long a - go, *mf* my love, *mp* my love, *mf*

S2 *p* lean low, *mp* lean low, *mp* As long a - go, *mf* As long a - go *mp* my

A1 *p* lean low, *mp* As long a - go, *mf* my love, *mp* my love, *mf*

A2 *p* ig a - go *mf* my

Pno. *p* *mp* *mf* *p sub* *mp* *p sub*

H ♩. = 52

S1 *mp* as *p* a - go my love,

S2 *mf* love, my love, *p* as my long a - go *mf* my love,

A1 *mp* long a - go my love,

A2 *pp* love, my, *mp* as long a - go *mf* my love,

Pno. *leggiero* *mp* *mp* *mf*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

102

rit. *mp* *ff*

S1 as long a - go, my love.

S2 as long a - go, my love.

A1 as long a - go, my love.

A2 as long a - go, my lo

rit. *mp* *ff* *p* *sub* *ff* *p* *sub*

piu pesante

108

f *ff*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY



Allan Bevan was born in Toronto, and did his undergraduate studies in music at the University of Windsor, and at the University of Kingston. His composition teachers and mentors include Istvan Anhalt, Howard Bashaw, Clifford Crawley, David Eagle, Malcolm Forsyth, Paul McIntyre, and William Jordan. Mr. Bevan holds a Mus. degree from the University of Alberta and a Ph. D. in Composition from the University of Calgary.

Allan Bevan's choral compositions have been awarded significant prizes in Canadian, American, and European composition competitions. Dr. Bevan's Passion Oratorio Nou Goth Sonne Under Wode was selected as the Outstanding Choral Work by The Association of Canadian Choral Conductors at their 2008 convention. His To Morning, a recent composition for string orchestra was awarded the Member's Prize in the 2006 "Mozart-250" competition sponsored by Chamber Orchestra Kremlin of Moscow. He is the winner of the 2002 Ruth Watson Henderson Award for his motet Peace, and he is a three-time recipient of first prize awards in the Association of Canadian Choral Conductor's Composition Competitions for his music for treble voices and piano (2000, 2002, 2004.) He has been commissioned and performed by many of Canada's finest choirs and by the CBC. His works have been performed, recorded, and broadcast across North America, Europe, and Asia, and he has approximately fifty published compositions and arrangements. Allan Bevan has been described as "an extremely talented composer of ravishing sacred choral music" by The American Organist and as a "composer [who] obviously understands and is able to write for the voice in an uncanny fashion" by The Choral Room.